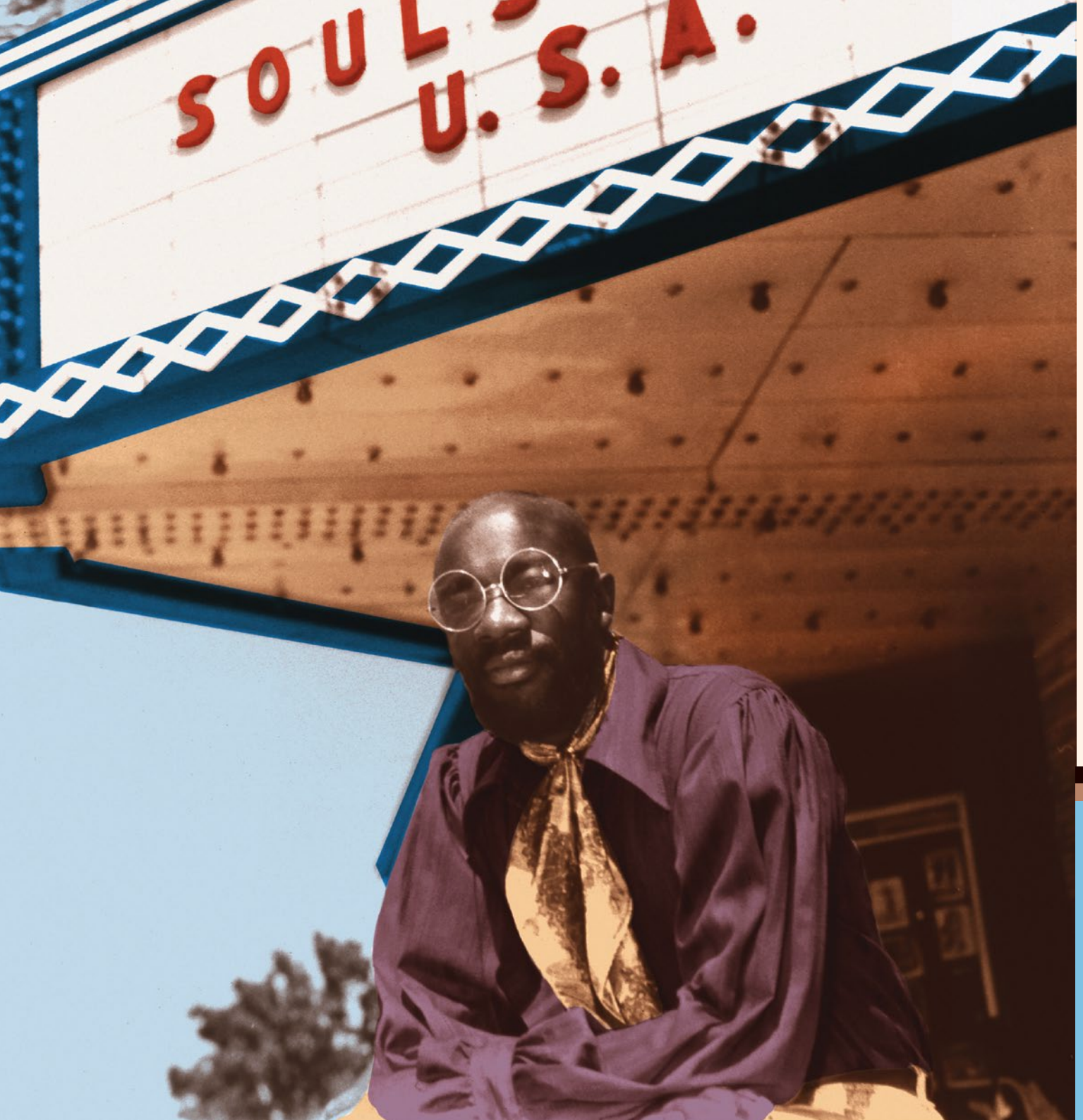


ISAAC HAYES

The Spirit of Memphis

1962 – 1976

Soul Songwriter, Soul Producer

1. **Floyd Newman** – Sassy
2. **David Porter** – Can't See You When I Want To
3. **Carla Thomas** – How Do You Quit (Someone You Love)
4. **Booker T and the MGs** – Boot-leg
5. **The Astors** – Candy
6. **Danny White** – Can't Do Nothing Without You
7. **Johnnie Taylor** – I Had A Dream
8. **Sam & Dave** – Hold On! I'm A Comin'
9. **Ruby Johnson** – I'll Run Your Hurt Away
10. **Carla Thomas** – Let Me Be Good To You
11. **Mable John** – Your Good Thing (Is About To End)
12. **Homer Banks** – Fighting To Win
13. **Carla Thomas** – B-A-B-Y
14. **William Bell** – Never Like This Before
15. **The Mad Lads** – Patch My Heart
16. **Johnnie Taylor** – Little Bluebird
17. **Charlie Rich** – When Something Is Wrong With My Baby
18. **Charlie Rich** – Love Is After Me
19. **Judy Clay** – You Can't Run Away From Your Heart
20. **Sam & Dave** – Soul Man
21. **The Charmels** – As Long As I've Got You
22. **Sam & Dave** – I Thank You
23. **The Soul Children** – The Sweeter He Is (Parts I & II)
24. **Billy Eckstine** – Stormy
25. **David Porter** – Can't See You When I Want To
26. **The Emotions** – Show Me How

Volt & Enterprise Singles

27. **Sir Isaac and The Do-Dads** – The Big Dipper
28. **Sir Isaac and The Do-Dads** – Blue Groove
29. **Isaac Hayes** – Precious, Precious
30. **Isaac Hayes** – By The Time I Get To Phoenix
31. **Isaac Hayes** – The Mistletoe & Me
32. **Isaac Hayes** – Winter Snow
33. **Isaac Hayes** – I Stand Accused
34. **Isaac Hayes** – The Look Of Love
35. **Isaac Hayes** – Never Can Say Goodbye
36. **Isaac Hayes** – Theme From "Shaft"
37. **Isaac Hayes** – Do Your Thing
38. **Isaac Hayes** – Let's Stay Together
39. **Isaac Hayes and David Porter** – Ain't That Loving You (For More Reasons Than One)
40. **Isaac Hayes and David Porter** – Baby I'm-A Want You
41. **Isaac Hayes** – Theme From "The Men"
42. **Isaac Hayes** – Rolling Down A Mountainside
43. **Isaac Hayes** – Joy (Part 1)
44. **Isaac Hayes** – Wonderful
45. **Isaac Hayes** – Someone Made You For Me
46. **Isaac Hayes** – Title Theme (From "Three Tough Guys")
47. **Radio Spot** – "You Gotta Have It To Really Be In"
48. **Radio Spot** – "The Rapper Is Back"

Cover Man

49. **Isaac Hayes** – When I Fall In Love
50. **Isaac Hayes** – Walk On By
51. **Isaac Hayes** – I Just Don't Know What To Do With Myself
52. **Isaac Hayes** – Man's Temptation
53. **Isaac Hayes** – Never Gonna Give You Up
54. **Isaac Hayes** – Windows Of The World*

Recorded Live at Operation PUSH Black Expo, International Amphitheatre, Chicago, IL – October 1, 1972

55. **Isaac Hayes** – The Ten Commandments of Love*
56. **Isaac Hayes** – Just Want To Make Love To You / Rock Me Baby*
57. **Isaac Hayes** – Stormy Monday*
58. **Isaac Hayes** – I Stand Accused*
59. **Isaac Hayes** – If Loving You Is Wrong
60. **Isaac Hayes** – His Eye Is On The Sparrow

*Previously Unreleased

Jam Master

61. **Isaac Hayes** – Ike's Mood I
62. **Isaac Hayes** – You've Made Me So Very Happy*
63. **Isaac Hayes** – Black Militant's Place*
64. **Isaac Hayes** – Ain't No Sunshine*
65. **Isaac Hayes** – Hung Up On My Baby* (Extended Jam)
66. **Isaac Hayes** – Groove-A-Thon* (Extended Jam)
67. **Isaac Hayes** – Do Your Thing (Extended Jam)

*Previously Unreleased

Photo: **Merrill Roberts** (Stax Museum of American Soul Music)

THE SPIRIT OF MEMPHIS

How did Isaac Hayes become the spirit of Memphis? Slowly, and with great effort.

In the beginning, there was not much. Born August 20, 1942 in rural Covington, Tennessee, he was orphaned before he was two; his mother died and his father disappeared. Isaac was raised by his grandparents. They were sharecroppers, picking cotton on someone else's farm, subject to the whims and mercies of a landowner and others who demonstrated no loyalty to, nor appreciation for, the hands responsible for their income. "I used to dream," Isaac told Phyl Garland in 1970, "just dream about being able to have a warm bed to sleep in and a nice square meal and some decent clothes to wear."

The family moved to Memphis before Isaac began school, but life did not get any easier. "What really tore me up was when we had to split up," he continues. "We didn't have a place to go, so my grandparents moved in with an uncle, my sister had to go live with an aunt, and I had to go live with a guy who was a friend of the family." Throughout his pre-teen years, Isaac was reunited with and ripped from family members. "We lived in the back of appliance stores, lived in people's backyards. I slept in junk cars at a garage." Embarrassed by the holes in his shoes and his lack of proper clothing, he dropped out of high school to do small jobs. Even after his grandmother began escorting him to the school's entrance, he would exit through a side door, catch a truck to the country, and spend the day earning pennies picking cotton. His teachers, unwilling to lose a student with such potential, brought him clothes and gave him support, from which time he was branded with a drive for spreading literacy.

Music came into Isaac's life like air and sunshine. It was all around him—in the fields when he worked, and in church, which occupied a central place in his young life. He sang at service, and it was the first place he touched a piano and organ.

The radio was also prominent, even though little programming was directed toward the African-American audience. "I was singing hillbilly music before I was singing R&B," Isaac told me. "That's the first music that I heard. Then I had a gospel influence. The first electric guitar I heard was Sister Rosetta Tharpe." The only radio programming aimed at African-Americans was church music, which is why such an impression was made on the young Isaac when he moved to Memphis in the late 1940s and heard African-American disc jockeys on WDIA playing black secular music.

After singing a Nat King Cole hit in the ninth-grade talent show, Isaac found more reason to embrace music: Beautiful girls began asking him for his autograph. The girls had never paid him any mind, though he had always—and would always—admire them. Excited by the recognition and still in high school, he talked his way into Curry's Club Tropicana, and onto the stage to croon "The Very Thought of You" during a performance by saxophonist James Moody. Impressed, the club's proprietor gave him his first professional gig, singing with the house band three nights a week. And upon graduating high school—one note in his yearbook stated, "See you on television when you're famous"—Isaac was offered seven vocal scholarships to colleges. However, he was already married and, with a child on the way, had to pursue gainful employment. "I got a job at a meat-packing house. It was horrible. I mean, hogs and cows and all kinds of animals being slaughtered. I waddled in blood. I couldn't hardly sleep, but at the time it was a living."

He continued to sing, working in clubs and hanging around recording studios. "During the fall, 1962, I auditioned in North Memphis at American Recording Studios. I went with a friend of mine, Sidney Kirk, on keyboards. He accompanied me even during high school. I was accepted and my very first recording was 'Laura, We're on Our Last Go-Round.' I had strings and voices behind me." Isaac didn't have a following, and label producer Chips Moman didn't yet have distribution, and the record didn't go very far. Back to the slaughterhouse.

A phone call changed everything—though the call didn't come directly to Isaac. A club hired a band for a New Year's Eve party and when they needed a keyboard player, they called Sidney Kirk. "Sidney's sister rang me," Isaac said. "Sidney was in the Air Force and she asked me if I wanted the job." He played the saxophone and knew a bit about the flute, but the keyboard was not his thing. Nonetheless, he and his wife and child needed to eat. "I called the club and after I hung the phone up, I was panic-stricken. *I can't play keyboards; what am I doing?* But I was desperate. Went to the gig, the musicians all met each other, and it was New Year's

Photo courtesy of Stax Archives

Isaac and grandmother Rushia Wade celebrate the *Shaft* Oscar®
"I never thought I would live to see the day" she told Jet Magazine
in a 1972 interview

Rufus Thomas gives approval to
"a Soulful Expression of the Living World"

Photo courtesy of Stax Archives

Eve—everybody was full of the liquid spirits. When we kicked the tune off, the band sounded terrible! And I felt so at home, so at ease. The proprietor hired us as the house band and that's how I started playing keyboards. We built up a crowd and they followed us to another club. Every night I would learn something different."

Isaac began spending a lot of time at Stax—before ever getting to work there. The record store in the studio's lobby onsite was a hangout for musicians, where gigs were discussed and hit records were studied—a place to network. Isaac failed two auditions at Stax before finally getting in with Floyd Newman's band.

FLOYD NEWMAN

I had a band working at the Plantation Inn in West Memphis, Arkansas, and my pianist quit. This friend said, "Why don't you try Isaac?" Isaac hung around Stax—a lot of musicians would hang out there. So at Stax I said, "Want a gig man?" and the guys standing there said, "You're gonna hire that raggedy dude?"

Isaac, he was doing the best he could. He had some kids and they had no money to buy clothes. I was not concerned with how he looked; it was about how he played. But he didn't show up the first night. The next day I was up on the corner at Stax and I asked why he didn't show up. He said, "Man, all you know more than me so I didn't want to be embarrassed."

I had heard that he had perfect pitch. Was born with it. And he was unaware of it. And the guys said, "He plays well but with just one hand; he hasn't found out what to do with his other one yet." So I told Isaac, "Let's try it." Within about a month he had found out what to do with the left hand.

This job was from 9 to 4 in the morning. I would pick him up at the Tennessee-Arkansas Bridge. One night he didn't show up at the bridge so I waited and finally went on. About midnight he walked in the club. I said, "Hey what happened to you?" He said, "Man, I'm sorry; I was just running late and I had to walk here." I said, "How come you didn't catch the bus?' He said, "I didn't have a quarter." He'd walked all the way there. Like I said, he was doing his best.

Isaac wanted to be another Nat King Cole. He knew all the jazz tunes. On Sundays I was working at a white jazz club called The Sharecropper and I'd take Isaac. He was singing Frank Sinatra, Sammy Davis; he knew all those songs.

Isaac couldn't write music but he heard everything. You could drop a fork and he'd tell you what note it was. Later, I saw him sit down and tell a writer, "I want the first violinist to play this, the second violinist

to play this, first viola and second viola, French horn"—he would go through the whole orchestra. Every note you heard on any of his music came outta his head—every note.

I was in at Stax. Me and Gilbert Caple wrote "Last Night." One day I was there working and I told Jim Stewart, the owner, "How about letting my band record something?" I had worked up a couple of instrumental songs and I had Isaac with me. Jim didn't know Isaac. We recorded "Frog Stomp" and "Sassy." About two weeks later Jim called me and said, "That guy you had playing piano and organ, do you think he could maybe do some demo sessions?" I said, "Man, he hears everything; he don't miss nothing; he'll tell other people what to play." Booker was getting ready to go to college and that's how Isaac got in the door at Stax.

■ ■ ■

"With Floyd at the Plantation Inn, I worked long, grueling hours," Isaac says. "But it was a wonderful experience—in retrospect. It fortified my background in music."

And it made him prepared for studio work. "Booker T. was off at Indiana so Jim offered me a job. My first session at Stax Records was an Otis Redding album session and I was scared to death," Isaac told me. "I've never considered myself a keyboard player. I never had formal training. I felt so limited, so restricted."

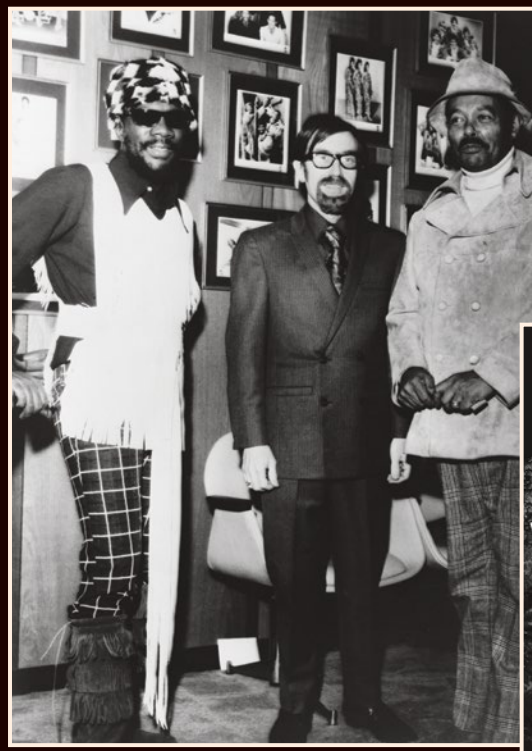
But at that first session, Isaac was quickly comfortable. "Otis was a dynamic person, easy to work with. It was like a party whenever Otis came to town. And I sat at the piano and after a few takes I just fell in line and it was like a big family. I never did anything outstanding, but I was always able to find my niche. Within the structure of an arrangement, I had a knack for being in the right place at the right time."

JIM STEWART AND DEANIE PARKER

JS: Isaac had a good ear and he became a good studio musician. When he first came, was very quiet, a bit shy. He did not assert himself; he just fit in with the rest of the musicians. He became one of the family in a very short time.

DP: Isaac was a very reserved person—initially. He had a way of appearing without making noise. And participating without being heard. None of us imagined, because you couldn't, how incredibly talented Isaac Hayes was.

ISAAC HAYES AND HIS IDOLS



Isaac and a mod Jim Stewart welcome Mr. B, Billy Eckstine to Stax

Piano players Ivory Joe Hunter and Isaac Hayes

Deanie Parker

Jim Stewart

Photos courtesy of Stax Archives

JS: I don't think he even knew himself.

DP: I think you're absolutely right. Because I don't think he practiced being great. It just happened.

JS: He learned, step by step. It was a progression from a simple keyboard player to an arranger to an artist. He gained confidence and learned how to be a leader.

DP: When I first saw Isaac he had hair. And Isaac—this is a woman's point of view—was not particularly attractive then! He had an insecure kind of behavior. But inside, he had confidence and determination—he had to survive all that poverty. Serious poverty.

The first time that I saw him, the shoes that he had on were a slip-on canvas shoe and it looked like a banana on him. I think he owned two Banlon shirts, one red and one butterscotch yellow. He wore those things all the time. He didn't have any transportation. He was in a new marriage, and he was struggling. He really was struggling, but he was just determined. And he knew that he had talent. And what helped him was teachers. He had instructors in high school who recognized that he was talented. That he was a good person. And they helped him. Isaac had a rough life; he really had a rough life.

JS: We all worked together to make the artist sound good. Everyone was involved. They weren't there to get the session money and go home; they were there all day long, and that kind of spirit moved the company forward.

DP: And they didn't have a choice about being there all day because Jim Stewart was the producer/engineer and it was phenomenal to watch him. These guys are in that studio with no air conditioning and you'd think, "This has got to be the cut." But Jim Stewart would hear something, or not hear what he wanted, and everyone was on the same track…

JS: You've got to re-cut.

DP: You've got to re-cut, absolutely! So Jim was training Isaac; he was training Booker; he was training Steve—he was training these guys to become masters of their instruments and producers because he insisted on perfection in the song and in the delivery.

■ ■ ■

Isaac's prominence in the studio occurred gradually. "At first I wasn't arranging tunes at Stax. I had ideas but I was always the last resort. If they got stumped they'd say, 'What you got, Ike?' Before I knew it I was arranging."

At Stax, Isaac encountered a singer he'd competed against in the city's famed Palace Theater talent show. The same competition had launched B. B. King, Bobby "Blue" Bland, and other stars over the years, so the kids competing had reason to take it seriously. Isaac Hayes and David Porter went to schools on opposite sides of town, but meeting on that stage, each gained a respect for the other. Now, David was a budding songwriter focused on lyrics and he was looking for a musical partner.

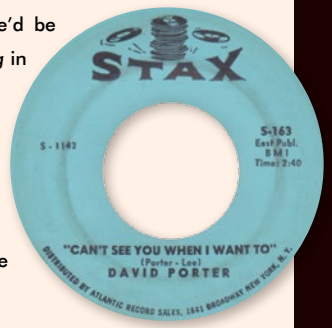
"David Porter worked across the street from Stax at the grocery store," says Jim Stewart. "Whenever he took a break, he was over here listening to records and talking. David was outgoing." David knew Isaac as a vocalist, and learned then of his budding keyboard talents.

"At that point," Isaac says, "David made me a proposition: 'Ike, I'm a lyric man and you're a music man; let's hook up. Let's do like Holland-Dozier and Bacharach and David!'

"So we started trying to write. And we went through struggling days, David and I. Before we were recognized and accepted, we were teased on the corners. We had our little attaché case and David had this little raggedy car. I couldn't afford a car. And that damn car David had would break down every two, three blocks. And the seat cushion had all this foam rubber that was falling out. Everywhere he stopped, you'd see foam rubber lying out in the street. And the guys would tease us—'Hey hitmakers, how many songs y'all write today?' But when we started catching on, everybody wanted to write songs.

"After fifteen or twenty duds we began to find our niche. The first tune that was recorded was a song Carla Thomas recorded called "How Do You Quit Someone You Love." We also wrote a tune for David called "Can't See You When I Want To."

"Sometimes David and I would sleep all night under the piano. And we'd be awakened the next morning by the secretary who found us: 'What are you *doing* in here?!'"



Isaac Hayes and David Porter would soon pen several of the American songbook's greatest songs of the 20th century, including "Hold On! I'm Coming," "Soul Man," and "When Something Is Wrong With My Baby." Isaac brought the music, David the lyrics, but each contributed to the other's work. And when their songs were recorded, they led the sessions, gaining experience as producers.

Photos courtesy of Stax Archives

Hayes and Porter with able Mable John

A hot day at Stax - Isaac rehearses the Charmels, the MGs and the Memphis Horns

Photo by Bill Carter, courtesy of API Photographers, Inc.

Photo by **Bill Carrier**, courtesy of API Photographers, Inc.

Stax owner Jim Stewart observed the process often. "It was very informal," he says. "The guys would gather around the organ or piano and Isaac would start working on something and then the horn players would hear something—they all combined their ideas. There was no music written out, and most of them couldn't read music. Most Stax records were arranged "as it happened," a spontaneous kind of atmosphere. They'd try things until it all came together. "And we weren't on a clock, like a lot of studios. We could spend hours rehearsing the process. The fun was in putting it together and then hearing the outcome of the finished product. It was inspirational."

"Stax was a funky place to be," says Isaac. "During the summer months when the sun was at its apex and we had no air conditioning, we'd go down to the Lorraine Motel and hit the pool. Bailey, the proprietor, would fry some chicken and we'd lay back until about seven in the evening and then go back to the studio. It was such a loose kind of working thing, and the ideas and creativity were just flowing. In wintertime we'd freeze to death. It was a large movie theatre and we had one heater in the center of the room, up against the wall, and we'd all crowd around the heater. The drums and piano were near there. And that's where the ideas came from."

Usually, anyway, that was the source. But for Isaac's very first album, 1967's oft-overlooked *Presenting Isaac Hayes*, the source was a different room. "At Stax, whenever somebody had a birthday, we all celebrated," Isaac explains. "At one party, Duck Dunn and I wolfed down some cake and snatched two champagne bottles and ran into the ladies' restroom and drank it up. I came out feeling pretty good and then Al Bell said, 'Ike, let's do an LP on you.' Well, I was feeling no pain and I said why not. It was all impromptu. Duck was on bass, Al Jackson on drums, and I was at piano. Booker T. would drift in and out. The tape started rolling, we didn't rehearse, and I just said, 'Y'all follow me.' And when the tape stopped rolling, Al Bell said, 'Well, I think we got it!'

"A couple of weeks later, Al says, 'You got an appointment at a photographer's studio.' What for? 'For your album cover, man!' I showed up and they put me in a top hat, tails, my horn-rimmed glasses—and a cane, too! And they put the album out. It wasn't a runaway smash, but it did receive some critical acclaim. It was jazz and funk—I don't know where it fit, but it was a prelude of what was to come."

"Prelude" is exactly right. The main course was served two years later, when Stax was re-establishing itself after losing control of its entire catalog to Atlantic Records. Creating an instant catalog by releasing nearly 30 albums and singles simultaneously, Stax was in a flurry of activity.

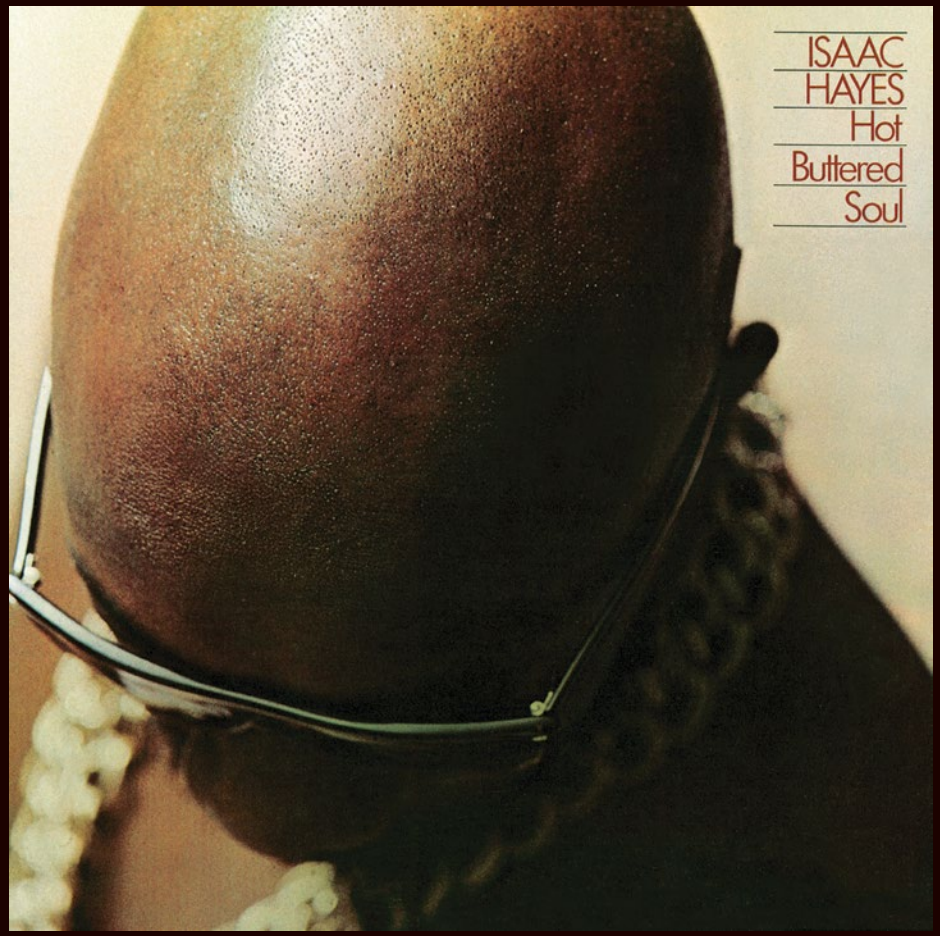
"In 1968, Al Bell said, 'Ike, we have a sales meeting in the spring of 1969 and I'm going to need some help in the production of these albums.' I agreed and I said, 'Oh, could I do an album?' Al said sure! 'Can I do it the way I want to do it?' He said, 'Man you got carte blanche, however you want to do it.' Thus came the birth of *Hot Buttered Soul*. There were only four cuts to the album, two to a side. I was under no restrictions. I had total artistic freedom. I felt no pressure. And I felt what I had to say could not be said in two minutes and thirty seconds. One cut on the album, "By The Time I Get to Phoenix," was eighteen minutes and forty seconds long. I first heard the song by Glen Campbell. It struck me immediately. I said, 'God, how this man must have loved this woman.' It was the human experience and affairs of the heart are always universal.

"When the album was done I had two friends of mine to come into the conference room and listen: Joe Medlin and Jack the Rapper. When it was over, they said, 'Well, artistically, you got a smash but we don't know if radio stations will fit it because of the long cuts.' So I thought, 'Well, I did what I wanted to do.'" But radio formats were changing, FM was emerging, and its format allowed the play of longer tracks. The attention to the record grew, and prompted Stax to release a shorter version of "Phoenix." "The album took off and it was a trendsetter. It established the market for black album product. It established longer cuts, lush orchestrations and funky underlying rhythms. It also set the trend for album cover concepts. My stuff was all about feeling. It was moods, all about a mood. And soon I was on R&B, jazz, and pop charts—all at one time. So you couldn't paint me in a corner."

Isaac Hayes would release two albums a year for the next two years, including his Oscar-winning soundtrack to *Shaft*. And he'd remain prolific throughout the rest of his life. "Stax was *honest* music that represented the common man, the common black man," says Isaac. "Real-life experiences from a very ethnic perspective. And it was black and white musicians playing together. We came from different backgrounds, flavors of country and western, flavors of gospel, blues, jazz—whoever came there brought something to the table. And the sound was raw. It was not highly sophisticated and slick, like the Motown sound. It was about normal human experiences that the masses could relate to. This music was genuine. And I'm so thankful that I came through that, got my training and my background there. So, thus started the recording career of Isaac Hayes."

—**Robert Gordon**
Memphis, 2017

Robert Gordon is the author of *Respect Yourself: Stax Records and the Soul Explosion* and director of the documentary *Respect Yourself: The Stax Records Story.*



SAM MOORE SPEAKS

I am one blessed guy!

I had the great fortune of having Isaac Hayes enter my life as my music maven and guru. Isaac was the man who invented not only Sam and Dave's sound but the Memphis soul sound. Isaac has never gotten the credit for his unique writing, producing and overall musical genius! Unfortunately others have tried and often succeeded in taking the credit that was due him.

I would like to set the record straight and make it clear that it was Isaac who wrote the melodies, created the arrangements and was the actual producer for just about every song Sam and Dave ever recorded in Memphis.

It was Isaac and Isaac alone who came up with the concept for "Soul Man"... It was Isaac who voiced famous "Play It Steve" lick and told Cropper to stretch it and play it like Elmo James and actually played it on the piano for him the way he wanted it performed!

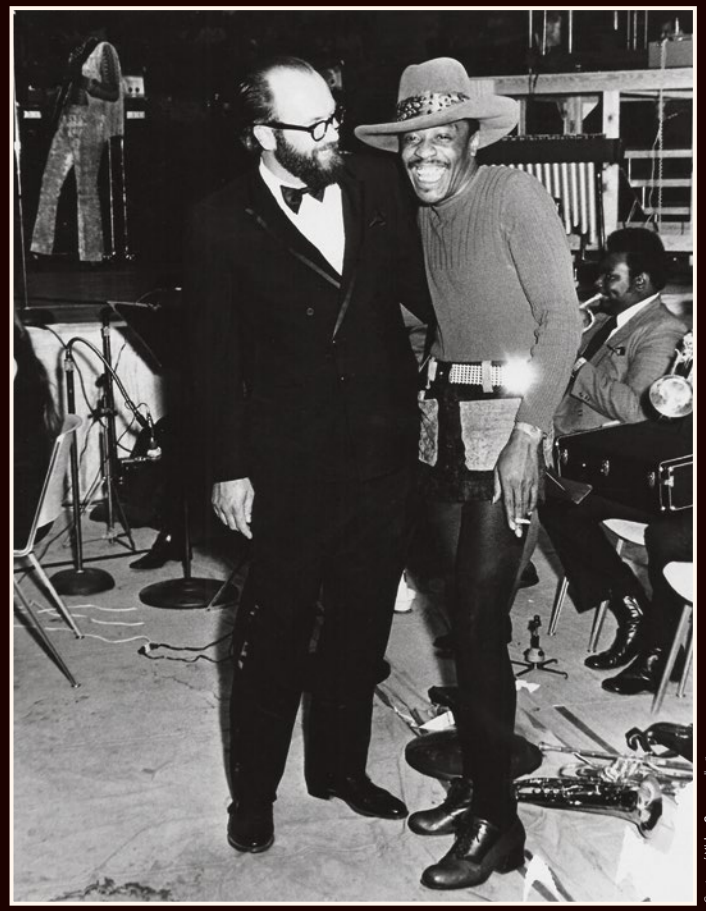
Isaac voiced the horns not just for us but for many. The horn section was amazing but it's direction came from Mr. Hayes.

I actually knew him when he had hair long before Black Moses was invented... he looked better without it. Isaac and I were both nicknamed Bubba... But he renamed me Blessed (as in the blessed one). Instead of calling me Bubba he would often just call me "bless". It's taken me years to realize that I truly am blessed with my life, my health and the voice that God gave me even now at 81.

I miss Bubba and I remain forever grateful to him for what he gave me in my life and lifetime. I hope that everyone who buys this commemorative set comes to learn the brilliance and the genius of Isaac Lee Hayes!

—**Sam Moore** (Sam & Dave)
April, 2017

Photo by **Bill Carrier**, courtesy of Stax Archives



Courtesy of **Mickey Gregory** collection

Mickey Gregory (right) with Dallas band agent Leonard Carnegie

MY FRIEND

In the beginning, there was this little destitute kid that his grandmother referred to as Bubba Lee.

For those who have had the experience of trying to extract the meat from a black walnut, you can imagine him as thin as a goodie picker, as worrisome as a headache; and let's stop there and just say he was a pain in the wherever.

Be that as it may, we all loved him in spite of his shenanigans.

Around thirteen years of age, Isaac "Bubba Lee" Hayes could already sing his ass off. He was quick to smile, extremely mannered, and always hungry as a result of being a member of a destitute family. He was awkwardly lanky, very dark-skinned, sported a nose that, seemingly, spanned the entire width of his face, and was over-pubescent. He couldn't get a girl.

As a distinct result of that last deficiency, getting a girl became his stock and store for the rest of his life.

Isaac moved into my north Memphis neighborhood in the late 1940s. We both went to Manassas, a public school fostering kids from elementary through 12th grade. The instrumental marching band tradition there dated from 1927, when Jimmie Lunceford, the athletic director, organized a student band and became the first public school band director in Memphis. Isaac, I, and countless other musicians were the beneficiaries of this musically rich neighborhood.

The Manassas High School band experienced six of the greatest band directors the city had known and in the year 1956, the sixth director, Mr. Emerson Able, enrolled a young alto saxophonist by the name of Isaac Lee Hayes, Jr. Isaac had a weak foot but Mr. Able let him march, and he also played in the concert band where we were introduced to the musical classics that we all came to love (i.e. "Marche Slave," "Egmont Overture," "Poet and Peasant," Beethoven's Fifth, etc.). We loved the concertos as kids, and they influenced much of our arrangements once Isaac began his recording career.

Isaac's vocal talents were nurtured in choir and solo performance by his beloved vocal instructor, Ms. Bobbie Blakely Jones, who also purchased clothes and shoes for him in an effort to ensure that he not drop out as a result of a lack thereof.

Times were hard; destitution was prevalent in our 'hood. We sometimes had to keep swallowing to keep our esophagodes open.

During the summer months we hung out up the street at Lucius Coleman's crib. Lucius was the older brother of George Coleman who would split from the crib and migrate to the Apple, a.k.a. New York, where he landed a gig with Miles Davis.

Lucius and I played together sometimes at a joint in West Memphis, Arkansas called the Be-Bop Hall. Other cats from Memphis would show up and we did jazz.

After Isaac turned sixteen, we would take him and allow him to sing, as he knew every tune that Nat Cole and Billy Eckstine did. (Down the road, as fate would have it, just before we released the *Hot Buttered Soul* album, Stax released an album by Billy Eckstine, produced and arranged by Isaac.)

With tutoring from Lucius, Isaac became quite proficient on the alto sax. Listen to the solo he plays on a tune that I wrote for the *Black Moses* album, "Help Me Love."

When Isaac turned eighteen I took him on his first professional gig. The club was in Covington, Tennessee, a place called the Blue Flame Supper Club. It turned out to be a juke joint that sat about five miles off the main road in the middle of a cotton field, approximately a stone's throw from the Mississippi River.

After he was introduced, he grabbed the mic as if he was a seasoned professional, and he made the audience aware of the fact that he was born in the outbacks of Covington. He began to tell the story of his first love, who was also born in the type of cotton field that lay outside of the Blue Flame. The more he lamented, the more I became immersed in his lamentation. He stated, "I never knew where she lived. The only time we met was when we both happened to be in the same cotton field at the same time."

I was about to tell him to get on with the song, but about that time, the piano player, Sidney Kirk, and the drummer, Joe Rutherford, who had also been Isaac's cohorts since Isaac first landed in Memphis, began to play softly behind him. Accepting the cue, Lucius and I started playing counterpoints on our horns as Isaac continued.

The dancers were swaying back and forth. The young ladies began giggling at each other, softly, as if to say, "You know that was you he's talking about." The song was a ballad entitled "Darling Please Save Your Love for Me." Isaac told them of the love affair that was developing between two adolescents. "We were always a few rows from each other and that caused us to only be able to throw kisses and make goo-goo eyes at one another." The dancers were holding their partners close, with eyes and ears totally focused on Ike. Isaac slid into the words of the song...

Photo courtesy of Stax Archives

Soul Men: Isaac and David

Wish I knew why I'm so in love with you
No one else in this world, will do.
So darling please save your love for me

After the gig I noticed Ike slipping out of the side door, female in tow.

At the end of that night, I was assured that Isaac Hayes' professional debut as an entertainer was etched in stone. And in the years that followed, he never repeated that performance. Periodically, I would beg him to do the tune again and he would do the tune, but not with the spoken introduction. When I asked him why, he would always reply, "Mickey Gregory, I've told you, I have to have a reason." I guess he had a reason…by the time he got to "Phoenix" on *Hot Buttered Soul*.

Following that gig, the relationship between Isaac (Bubba), Sidney (Spoon), and I (Shine) became symbiotic. We played together, on and off, for many years.

Joe Rutherford became an alcoholic and passed away, but not before we took him on vacation in Honolulu and invited him on stage in front of thirty thousand to play a jazz drum solo. Mr. Emerson Able retired from the school system and joined us in the Isaac Hayes Movement. Lucius Coleman moved to Tampa, Florida and passed in 2015 at the age of 85.

I took on the mantle as bandleader for the original Isaac Hayes Movement and was also vice president of Isaac Hayes Enterprises in charge of Incense Music Publishing.

Sidney and I later got too old and had too many children to travel. Today, we have a jazz group and play every first Thursday of every month at Lou's Blue Note Lounge, 341 Beale Street, and wherever else we can cop a gig.

With humility profound,
—Mickey Gregory
April, 2017

Mickey Gregory, Isaac's longtime bandleader, is at work on an autobiography.

ISAAC HAYES: UNSHACKLED BY HISTORY'S CHAINS

Somehow, the little country boy grew up to rattle chains.

Isaac Hayes made music, of course, and plenty of it—soulful and gritty ballads and that disco-heaving soundtrack *Shaft*—but there was nothing like those chains. They adorned his chest onstage like thick jewels. He wouldn't run from history.

Hayes was a black man born in the South in 1942. And that, of course, is a birth and time period that gives a black man some extra challenges: He has to pick up things along the way; he has to look beyond the cotton fields and the Memphis docks and all the hauling of furniture that so many of his high school friends had to do.

Hayes, who died yesterday at 65, rolled himself out as a musical personification of black manhood. If the '60s shook the nation up—musically and politically—the '70s represented a deeper digging in. There were more black fashion models on Madison Avenue. There were more black actors on television. Black was beautiful and cool and defiant.

Music was everywhere and seemingly everything—at least to the young minds trooping in and out of the record stores, watching *American Bandstand* and *Soul Train*, listening to black radio and those convertible Mustangs.

Power Summit: Jesse Jackson, Isaac Hayes and Al Bell

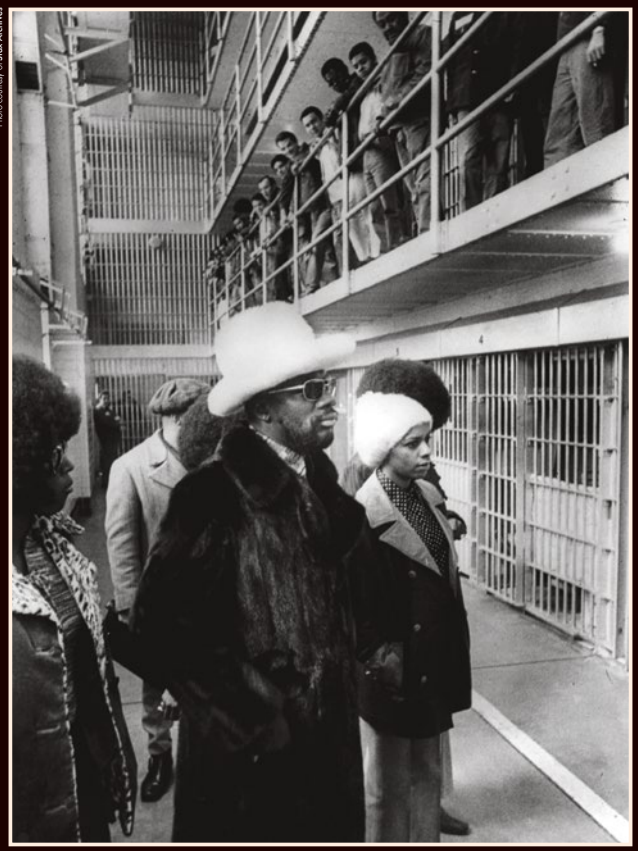
Photo courtesy of **Stax Archives**

If the north—Detroit—had Motown, the South—Memphis—had Stax Records, where a whole bevy of songwriters and artists, Otis Redding, David Porter, Isaac Hayes, were cats in the summer heat making their music. They'd write on sketch pads; they'd wolf down fried fish sandwiches between sessions; they'd roll over to the Lorraine Motel to see who was in town; they'd chat about women and love and heartache. And they'd watch that poor child, Isaac, now a man, hone his own image.

Elvis had white satin.

Isaac had those chains.

Photo courtesy of **Stax Archives**



Unshackled

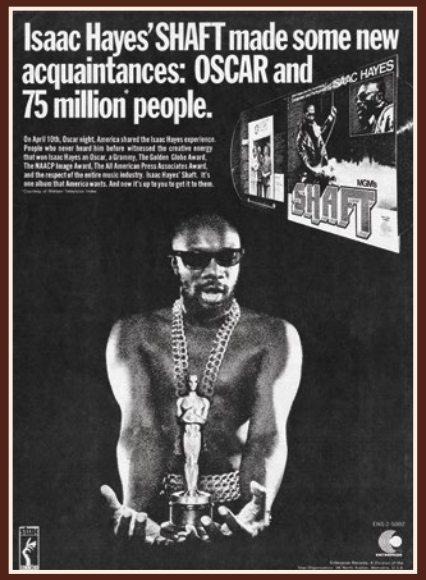
Photo courtesy of Stax Archives

Stax stars in Watts: Luther Ingram, Johnnie Taylor, Isaac Hayes and David Porter

Photo courtesy of Stax Archives

Director Gordon Parks and Isaac talk *Shaft*

His *Black Moses* album, released in 1971, got alarming stares from plenty of folks—especially whites—but blacks considered it an instant revelation. It was, in one flourish, a kind of iconic art: a muscular black man in flowing robe. The religious merged with the political, all coming alive against a backdrop of thumping music. "People were probably saying to themselves, 'Here is Memphis, the buckle on the Bible Belt, and Isaac Hayes is coming out onstage dressed as black Moses,'" Jim Spake, a Memphis-based sax player who played with Hayes over the years, recalled yesterday. "If you notice, that album opened out [with flaps] kind of like a crucifix. That was seen as pretty heavy for those times. And that was the mystique about him, wearing those chains."


Isaac Hayes' SHAFT made some new acquaintances: OSCAR and 75 million people.
On April 10th, Oscar night, America shared the Isaac Hayes experience. People who never heard him before witnessed the creative energy that won Isaac Hayes an Oscar, a Grammy, The Golden Globe Award, The NAACP Image Award, The All American Press Associates Award, and the respect of the entire music industry. Isaac Hayes' Shaft. It's one album that America wants. And now it's up to you to get it to them.
ISAAC HAYES
MGM
SHAFT

And when he cut the movie soundtrack for *Shaft*, the Gordon Parks-directed movie that starred Richard Roundtree and garnered Hayes his Oscar, it seemed as if he had crashed through the strange and Byzantine gates of Hollywood and its racial history. It seemed as if John Shaft was Cagney and Bogart all rolled out from behind a sepia-tinged curtain. The soundtrack had such a propulsive and aggressive beat that it seemed like something ripped from both the urban and rural parts of the Earth—domains that Isaac Hayes certainly came to know throughout his life.

Michael Toles, a guitarist and Memphis musician, first met Hayes in the 1960s and would later play concerts with him. He remembers the evolution of the chains. "The first few shows I did with him, he didn't wear the chains," Toles says.

Many of the musicians who knew Hayes were aware of how the assassination of Martin Luther King Jr. on the balcony at the Lorraine Motel in 1968 affected him. Toles goes on: "But then he started wearing them and I think it represented to him the coming freedom of the black man."

Hayes insisted on traveling with a large number of musicians. Bobby Manuel, also a guitarist, began traveling with Hayes in 1969. "His music represented an identity of what it meant to be black," he says. "It was exciting, in a kind of strength. Of course it all coincided with the civil rights movement. And for a musician, his was a different image, coming out there onstage with no shirt and those chains. Man, it was a whole other world."

Manuel was aghast at the crowds that swooped around Hayes when he left the stage. "I remember we had been on the road and he came offstage and people were howling and grabbing for him. And one of the musicians said, 'Man, you are the black Moses. People will follow you anywhere.' It was really radical."

A whole generation came to know Hayes through his more recent role as the deep-voiced cartoon character on *South Park* and for his continued coast-to-coast live musical appearances. But to his musician friends in and around Tennessee, he remained the soulful cat from the 1960s who was always trying to help them get gigs and always looking forward to his next show.

Sometimes, Manuel says, he and Hayes would go fishing on the Mississippi. Matter of fact, they had a fishing outing scheduled for next week. "He used to hum all of his tunes first," Manuel says. "So everything you hear on his albums, he had hummed to himself first."

And so, he was a musician who liked to fish, who wore chains, who was aware of the politics around him, and who also gave off a menacing image that those who knew him say was quite ironic. "He was such a sweet guy," says Manuel. "And I don't know if people quite realized what he really did."

—**Wil Haygood**
Washington Post Staff Writer
Monday, August 11, 2008

From *The Washington Post*, Monday, August 11, 2008 © 2008 The Washington Post. All rights reserved. Used by permission and protected by the Copyright Laws of the United States. The printing, copying, redistribution, or retransmission of this Content without express written permission is prohibited.

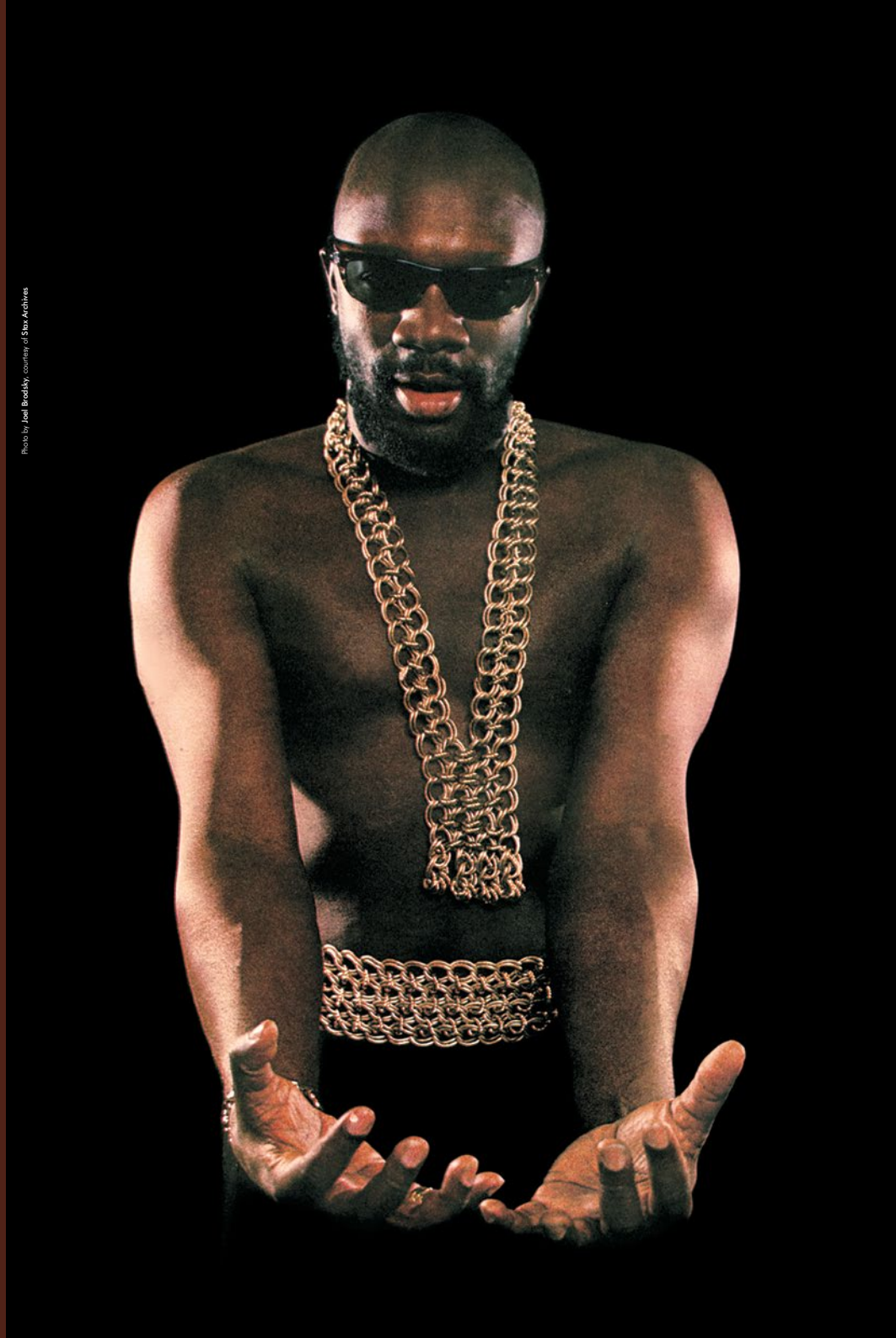
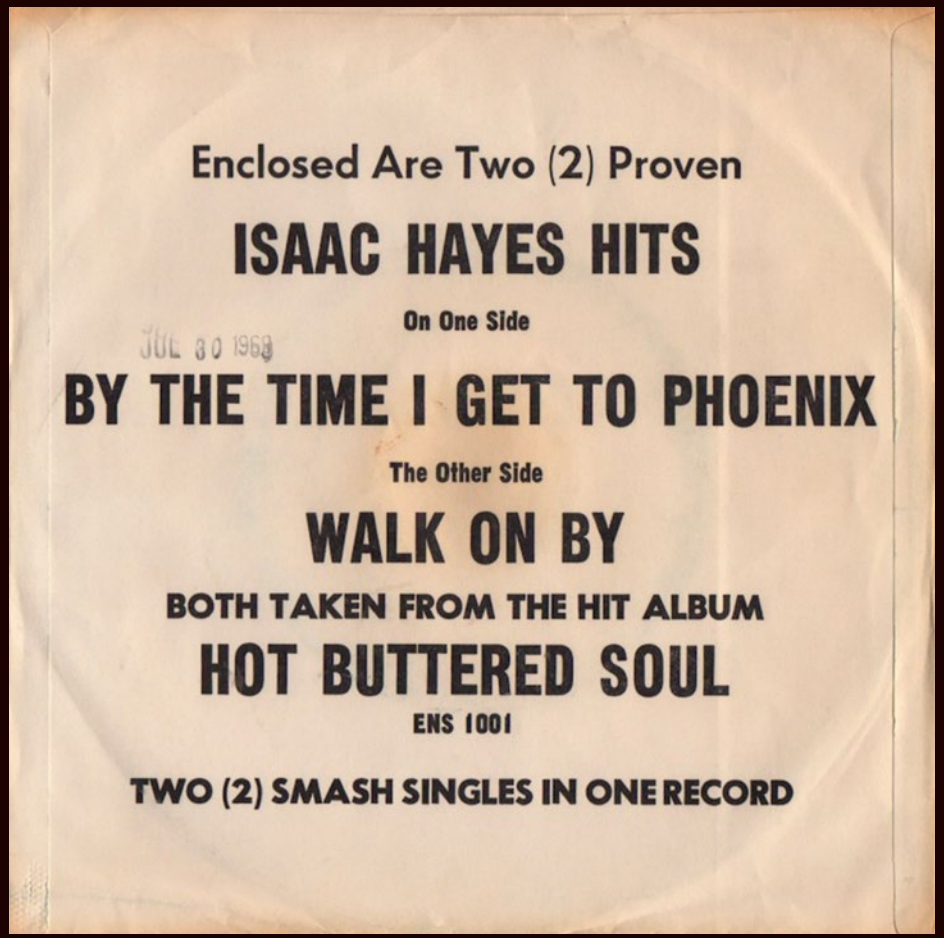


Photo by Joel Brodsky, courtesy of Stax Archives


Enclosed Are Two (2) Proven
ISAAC HAYES HITS
On One Side
JUL 30 1969
BY THE TIME I GET TO PHOENIX
The Other Side
WALK ON BY
BOTH TAKEN FROM THE HIT ALBUM
HOT BUTTERED SOUL
ENS 1001
TWO (2) SMASH SINGLES IN ONE RECORD

PRODUCER'S NOTE

"Isaac Hayes puts my mind in a daze." Those words were part of a poem a friend of mine wrote in college many years ago. When they, out of nowhere, recently unearthed themselves in my head, a catchy random rhyme suddenly became something more, a probing curiosity about their subject.

I'm not sure if I ever connected songs I heard on the radio, like "B-A-B-Y," "Soul Man" or "Hold On (I'm Coming)" to the name Isaac Hayes, but if so, it was never more than a glimpse of a credit on a 45. My real introduction took place one evening, just outside Philadelphia, in August of 1969, sitting in a parked car listening through the AM static to WDAS radio. For minutes, a single organ chord and a ticking cymbal provided the sole backdrop for a guy talking. It took a bit for my attention to focus; whoever this was just kept on talking, and talking, until it was hard to ignore. "Who is this? Ray Charles?" I had no idea but finally the shape of "By the Time I Get to Phoenix" began to come into view. The deejay said that it was brand-new by Isaac Hayes. A month later, back in college, it was hard to ignore. Isaac Hayes and *Hot Buttered Soul* had arrived.

Hot Buttered Soul was transformational. It contained only four songs, and its longest, running 18 minutes, was mostly spoken narrative. That song "By the Time I Get to Phoenix," became a breakout soul radio hit, even at full length. In the same way that James Brown's *Live at the Apollo* found an unprecedented radio home in 1963, as an album, so did the unedited, path-breaking grooves on *Hot Buttered Soul* , six years later. While the radical reimagining of the Glen Campbell/Jimmy Webb standard was the first peak under the curtain, once the album unveiling occurred, the crowning achievement became the stunningly imaginative reboot of Burt Bacharach and Hal David's "Walk on By," already a jewel in its original incarnation by Dionne Warwick. Between Hayes (who did not read or write music) and young, classically trained Detroit arranger Dale Warren (brought into the picture, along with Johnny Allen, by newly crowned Head of A&R, Don Davis, also Motor City-honed), the song becomes wholly something else indeed, a massively grooving, moody masterpiece, colored by all manner of doomy string glissandos, Harold Beane's buzzing, atmospheric guitar bursts and Bacharach-inspired flute bubbles. It's a moment of art as fresh today as the moment it was assembled for us to hear in 1969.

"The Spirit of Memphis" is an attempt to frame a career that doesn't always fit neatly together. This box set is a little idiosyncratic, like its subject and the desire is to tell a story, put together in chapters, hopefully to give context to a visionary talent who came of age in Memphis, Tennessee among a generational eruption of musicians that moved mountains: Maurice White, Booker T. Jones, William Bell, Carla Thomas, Booker Little, Steve Cropper, David Porter, Al Jackson and Howard Grimes, to namecheck but a few. Even among these luminaries, Isaac Hayes stands alone.

—Joe McEwen
April, 2017

Shaft is a Lover
Shaft is a Movie
Shaft is a Fighter
Shaft is a Double Album
Shaft is a Mother F * * * * *
Shaft is a Private Eye
Shaft is music by Isaac Hayes
Shaft is a Sonofabitch
Shaft is a Hit Single
Shaft is Black
Shaft is a Lover
Shaft is a Killer
Shaft Don't Dig Fuzz
Shaft is Cool

stax

also available on Musicassette

MARKETED BY POLYDOR

ISAAC HAYES

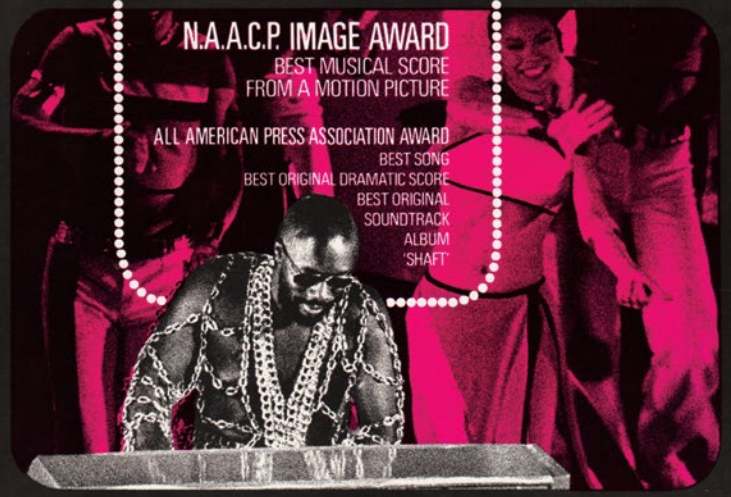
ACADEMY AWARD
BEST ORIGINAL SONG
THEME FROM 'SHAFT'

GRAMMY AWARD
BEST ORIGINAL SCORE
WRITTEN FOR A MOTION PICTURE
OR TELEVISION SPECIAL

GOLDEN GLOBE AWARD
BEST ORIGINAL MUSICAL SCORE
MOTION PICTURE

N.A.A.C.P. IMAGE AWARD
BEST MUSICAL SCORE
FROM A MOTION PICTURE

ALL AMERICAN PRESS ASSOCIATION AWARD
BEST SONG
BEST ORIGINAL DRAMATIC SCORE
BEST ORIGINAL
SOUNDTRACK
ALBUM
'SHAFT'



With
pride,
THE STAX ORGANIZATION
MEMPHIS, TENNESSEE

jay bernstein public relations

Soul Songwriter, Soul Producer

1. **Floyd Newman** – Sassy (2:05)
   (Floyd Newman)
   Stax S-143, STX-1117
   Released January, 1964
   Isaac's first recorded performance for the Stax label (organ)
   Isaac's first co-write for Stax (uncredited)
2. **David Porter** – Can't See You When I Want To (2:40)
   (Porter-Lee)
   Hayes credited as "Lee"
   Stax S-163, S-1142
   Released January, 1965
3. **Carla Thomas** – How Do You Quit (Someone You Love) (2:43)
   (Porter-Lee-Moore)
   Hayes credited as "Lee"
   Atlantic 45-2272, A-8467
   Released February, 1965
   Reached #39 on the Billboard R&B Chart, February 27, 1965
4. **Booker T and the MGs** – Boot-leg (2:02)
   (Axton-Dunn-Hayes-Jackson)
   Stax S-169, STX-8809
   Released April 13, 1965
   Reached #10 on the Billboard R&B Chart, June 19, 1965
   Reached #58 on the Billboard Hot 100, July 17, 1965
5. **The Astors** – Candy (3:00)
   (Cropper-Hayes)
   Stax S-170, STX-8922
   Released May 26, 1965
   Reached #12 on the Billboard R&B Chart, July 31, 1965
6. **Danny White** – Can't Do Nothing Without You (3:03)
   (Hayes-Porter)
   Arranged and conducted by David Porter and Isaac Hayes
   Frisco 110, FRI-9142
   Released August, 1965
7. **Johnnie Taylor** – I Had A Dream (3:07)
   (Porter-Hayes)
   Stax S-186, STX 9852
   Released February 1, 1966
   Reached #19 on the Billboard R&B Chart, May 14, 1966
8. **Sam & Dave** – Hold On! I'm A Comin' (2:33)
   (Hayes-Porter)
   Stax S-189, S-1173
   Released March 14, 1966
   Reached #1 on the Billboard R&B Chart, June 18, 1966
   Reached #21 on the Billboard Hot 100, June 18, 1966
9. **Ruby Johnson** – I'll Run Your Hurt Away (3:00)
   (Porter-Hayes)
   Volt V-133, V-1169
   Released March 14, 1966
   Reached #31 on the Billboard R&B Chart, May 28, 1966

Photos courtesy of Stax Archives

Ruby Johnson

Johnnie Taylor

The Astors

Carla Thomas

William Bell

The Mad Lads

Photos courtesy of **Stax Archives**

10. **Carla Thomas** – Let Me Be Good To You (2:41)
(Hayes-Porter)
Stax S-188, STX-10010
From Stax LP SD-709, *Carla* (1966)
Released March 22, 1966
Reached #11 on the Billboard *R&B Chart, June 11, 1966*
Reached #62 on the Billboard *Hot 100, May 28, 1966*

11. **Mable John** – Your Good Thing (Is About To End) (2:58)
(Porter-Hayes)
Stax S-192, STX-10220
Released May 19, 1966
Reached #6 on the Billboard *R&B Chart, August 13, 1966*

12. **Homer Banks** – Fighting To Win (3:00)
(Hayes-Porter-Banks)
Arranged by Gene "Bowlegs" Miller
Minit 32000, MN-847
Released May, 1966

13. **Carla Thomas** – B-A-B-Y (2:56)
(Hayes-Porter)
Stax S-195, STX-10507
From Stax LP SD-709, *Carla* (1966)
Released July 27, 1966
Reached #3 on the Billboard *R&B Chart, November 5, 1966*
Reached #14 on the Billboard *Hot 100, November 5, 1966*

14. **William Bell** – Never Like This Before (2:49)
(Porter-Hayes-Jones)
Stax 45-199, STX-10667
From Stax LP S-719, *The Soul of a Bell* (1967)
Released September 6, 1966
Reached #29 on the Billboard *R&B Chart, November 5, 1966*

15. **The Mad Lads** – Patch My Heart (2:29)
(Cropper-Hayes)
Volt V-139, VLT-10772
Released September 19, 1966
Reached #41 on the Billboard *R&B Chart, December 3, 1966*

16. **Johnnie Taylor** – Little Bluebird (3:00)
(Jones-Hayes-Porter)
Stax S-202, STX 11126
From Stax LP S-715, *Wanted One Soul Singer* (1967)
Released November 14, 1966

17. **Charlie Rich** – When Something Is Wrong With My Baby (2:45)
(Hayes-Porter)
Recorded October 16, 1966
First released on HI UK LP 418, *I'll Shed No Tears – The Best of the Hi Recordings* (1988)

18. **Charlie Rich** – Love Is After Me (2:36)
(Hayes-Porter)
Produced by Natalie Rosenberg
Hi 45-2116, Hi 2460
Released December, 1966

19. **Judy Clay** – You Can't Run Away From Your Heart (2:52)
(Hayes-Porter)
Stax S-230, STX-12783
Released August 3, 1967

20. **Sam & Dave** – Soul Man (2:42)
(Hayes-Porter)
Produced by Isaac Hayes and David Porter
Stax S-231, STX-12842-MO
Released August 21, 1967
Reached #1 on the Billboard *R&B Chart, October 14, 1967*
Reached #2 on the Billboard *Hot 100, November 4, 1967*

21. **The Charmels** – As Long As I've Got You (2:37)
(Hayes-Porter)
Produced by Isaac Hayes and David Porter
Volt 45-155, VLT-13475-PL
Released November, 1967

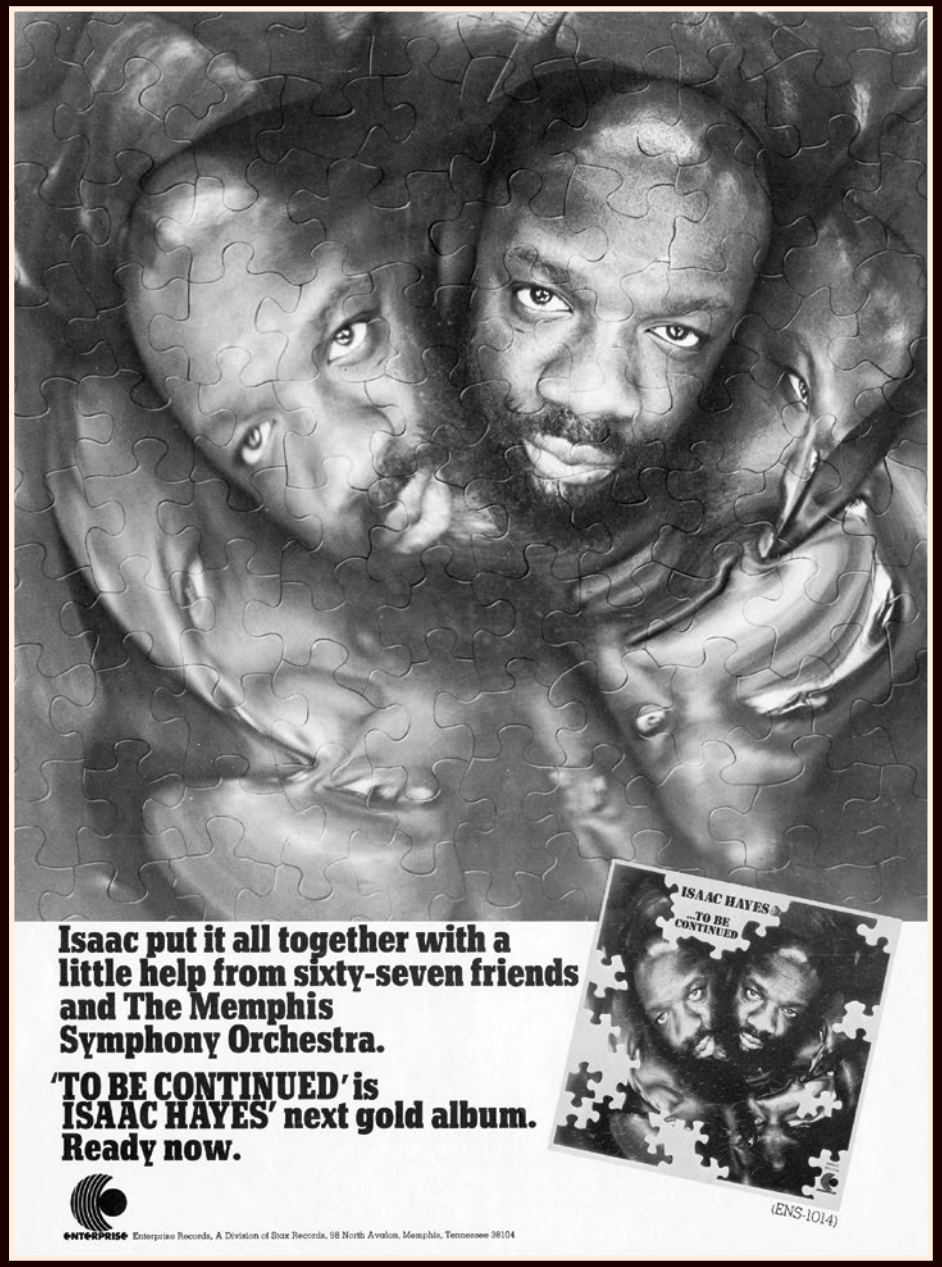
22. **Sam & Dave** – I Thank You (2:50)
(Hayes-Porter)
Produced by Isaac Hayes and David Porter
Stax 45-242, STX-13686 SP
From Atlantic LP SD-8205, *I Thank You* (1968)
Released January 8, 1968
Reached #4 on the Billboard *R&B Chart, March 16, 1968*
Reached #9 on the Billboard *Hot 100, March 23, 1968*

23. **The Soul Children** – The Sweeter He Is (Parts I & II) (6:14)
(Porter-Hayes)
Produced by Isaac Hayes and David Porter
Stax STA-0050, ST-0210 SP
From Stax LP STS-2018, *Soul Children* (1969)
Released July, 1969

24. **Billy Eckstine** – Stormy
(Bubie-Cobb)
Produced by Isaac Hayes
Stax ENA-9009, EM-00334-PL
From Enterprise LP ENS-1013, *Stormy* (1971)
Released March, 1970

25. **David Porter** – Can't See You When I Want To (3:22)
(Lee-Porter)
Produced by Isaac Hayes
Hayes credited as "Lee"
Enterprise ENA-9014, EM-00352-PL
From Enterprise LP ENS-1009, *Gritty, Groovy and Gettin' It* (1970)
Released April, 1970

26. **The Emotions** – Show Me How (3:19)
(Hayes-Porter)
Produced by Isaac Hayes and David Porter
Arranged by Isaac Hayes and Dale Warren
Volt VOA-4066, VM-00722 SP
From Volt LP VOS-6015, *Untouched* (1972)
Released September, 1971
Reached #13 on the Billboard *R&B Chart, January 15, 1972*
Reached #96 on the Billboard *Hot 100, November 20, 1971*


Isaac put it all together with a little help from sixty-seven friends and The Memphis Symphony Orchestra.
'TO BE CONTINUED' is ISAAC HAYES' next gold album. Ready now.
ISAAC HAYES
...TO BE CONTINUED
(ENS-1014)
ENTERPRISE Enterprise Records, A Division of Stax Records, 98 North Avalon, Memphis, Tennessee 38104

Volt & Enterprise Singles

27. **Sir Isaac and The Do-Dads** – The Big Dipper (2:16)
(Hudson-Hayes-Skinner)
Volt V-129, V 1162
Released November, 1965

28. **Sir Isaac and The Do-Dads** – Blue Groove (2:40)
(Hudson)
Volt V-129, V 1163
Released November, 1965

29. **Isaac Hayes** – Precious, Precious (2:44)
(Isaac Hayes)
Produced by Al Bell
Enterprise 45-002, EN-13071
From Enterprise LP S13-100, *Presenting Isaac Hayes* (1967)
Released March, 1968

30. **Isaac Hayes** – By The Time I Get To Phoenix (6:45)
(Jim Webb)
Produced by Al Bell, Marvell Thomas, Allen Jones
Enterprise ENA-9003, EN-0197-PL
From Enterprise LP ENS-1001, *Hot Buttered Soul* (1969)
Released July, 1969
Reached #37 on the Billboard *R&B Chart, September 20, 1969*
Reached #37 on the Billboard *Hot 100, October 18, 1969*

31. **Isaac Hayes** – The Mistletoe & Me (4:12)
(Isaac Hayes)
Produced by Isaac Hayes
Arranged by Isaac Hayes and Dale Warren
Enterprise ENA-9006, EN-0271-PL
Released November, 1969

32. **Isaac Hayes** – Winter Snow (2:55)
(Isaac Hayes)
Produced by Isaac Hayes
Arranged by Isaac Hayes and Booker T. Jones
Enterprise ENA-9006, EN-0272-PL
Released November, 1969

33. **Isaac Hayes** – I Stand Accused (6:50)
(J. Butler-William E. Butler)
Produced by Isaac Hayes
Enterprise ENA-9017, EM-00417
From Enterprise LP ENS-1010, *The Isaac Hayes Movement* (1970)
Released August, 1970
Reached #23 on the Billboard *R&B Chart, October 17, 1970*
Reached #42 on the Billboard *Hot 100, October 3, 1970*

34. **Isaac Hayes** – The Look Of Love (3:18)
(Bacharach-David)
Produced by Isaac Hayes
Arranged by Isaac Hayes and Dale Warren
Enterprise ENA-9028, EM-00529-PL
From Enterprise LP ENS-1014, *Isaac Hayes...To Be Continued* (1970)
Released January, 1971
Reached #79 on the Billboard *Hot 100, March 13, 1971*

35. **Isaac Hayes** – Never Can Say Goodbye (3:32)
(Clifton Davis)
Produced and Arranged by Isaac Hayes
Vocal Background by Isaac Hayes
Enterprise ENA-9031, EM-00586
From Enterprise LP ENS-5003, *Black Moses* (1971)
Released April, 1971
Reached #5 on the Billboard *R&B Chart, June 19, 1971*
Reached #22 on the Billboard *Hot 100, July 3, 1971*

36. **Isaac Hayes** – Theme From "Shaft" (3:15)
(Isaac Hayes)
Produced by Isaac Hayes
Arranged by Isaac Hayes and Johnny Allen
Rhythm by the Bar-Kays and the Movement
Enterprise ENA-9038, EM-00746
From Enterprise LP ENS-2-5002, *Shaft* (1971)
Released September, 1971
Reached #2 on the Billboard *R&B Chart, November 6, 1971*
Reached #1 on the Billboard *Hot 100, November 20, 1971*

37. **Isaac Hayes** – Do Your Thing (3:16)
(Isaac Hayes)
Produced by Isaac Hayes
Rhythm by the Bar-Kays and the Movement
Enterprise ENA-9042, EM-00850
From Enterprise LP ENS-2-5002, *Shaft* (1971)
Released February, 1972
Reached #3 on the Billboard *R&B Chart, April 1, 1972*
Reached #30 on the Billboard *Hot 100, April 8, 1972*

38. **Isaac Hayes** – Let's Stay Together (3:32)
(Green-Jackson-Mitchell)
Produced and arranged by Isaac Hayes
Rhythm by the Movement
Orchestra conducted by Onzie Horne
Enterprise ENA-9045, ES-00888
Released February, 1972
Reached #25 on the Billboard *R&B Chart, May 20, 1972*
Reached #62 on the Billboard *Hot 100, May 28, 1972*

39. **Isaac Hayes and David Porter** – Ain't That Loving You (For More Reasons Than One) (4:22)
(Allen Jones-Homer Banks)
Produced by Isaac Hayes and David Porter
Arranged by Isaac Hayes
Rhythm by the Movement
Enterprise ENA-9049, ES-00933
Released April, 1972
Reached #37 on the Billboard *R&B Chart, June 10, 1972*
Reached #86 on the Billboard *Hot 100, May 27, 1972*

40. **Isaac Hayes and David Porter** – Baby I'm-A Want You (4:38)
(David Gates)
Produced by Isaac Hayes and David Porter
Arranged by Isaac Hayes and Johnny Allen
Rhythm by the Movement
Enterprise ENA-9049, ES-00934-PL
Released April, 1972

41. **Isaac Hayes** – Theme From "The Men" (4:00)
(Isaac Hayes)
Produced by Isaac Hayes
Arranged by Isaac Hayes and Onzie Horne
Rhythm by the Movement
Enterprise ENA-9058, ES-01077
Released September, 1972
Reached #19 on the Billboard *R&B Chart, December 2, 1972*
Reached #38 on the Billboard *Hot 100, December 9, 1972*

42. **Isaac Hayes** – Rolling Down A Mountainside (4:20)
(Jacqueline D. Hillard-Leon Ware)
From the Columbia Motion Picture "Wattstax"
Produced and arranged by Isaac Hayes
Orchestrated by Lester Snell
Rhythm by the Movement
Enterprise ENA-9065, ES-01166
Released March, 1973

43. **Isaac Hayes** – Joy (Part 1) (4:35)
(Isaac Hayes)
Produced by Isaac Hayes
Arranged by Isaac Hayes and John Allen
Enterprise ENA-9085, ES-01355
From Enterprise LP ENS-5007, *Joy* (1973)
Released November, 1973
Reached #7 on the Billboard *R&B Chart, February 16, 1974*
Reached #30 on the Billboard *Hot 100, February 2, 1974*

44. **Isaac Hayes** – Wonderful (3:37)
(Isaac Hayes)
Produced by Isaac Hayes
Enterprise ENA-9095, ES-01437
Released March, 1974
Reached #18 on the Billboard *R&B Chart, June 15, 1974*
Reached #71 on the Billboard *Hot 100, June 15, 1974*

45. **Isaac Hayes** – Someone Made You For Me (4:05)
(Glover)
Produced by Isaac Hayes
Enterprise ENA-9095, ES-01438
Released March, 1974

46. **Isaac Hayes** – Title Theme (From "Three Tough Guys") (2:32)
(Isaac Hayes)
Produced by Isaac Hayes
Enterprise ENA-9104, ES-01514
From Enterprise LP ENS-7504, *Tough Guys (1974)*
Released August, 1974
Reached #72 on the Billboard *R&B Chart, August 3, 1974*

47. **Radio Spot** – "You Gotta Have It To Really Be In" (1:09)
Released in connection with ENS-1010, *The Isaac Hayes Movement* (1970)

48. **Radio Spot** – "The Rapper Is Back" (0:35)
Released in connection with ENS-1010, *The Isaac Hayes Movement* (1970)

Cover Man

49. **Isaac Hayes** – When I Fall In Love (3:35)
(Heyman-Young)
Produced by Al Bell
From Enterprise LP S13-100, *Presenting Isaac Hayes (1967)*
Released February, 1968

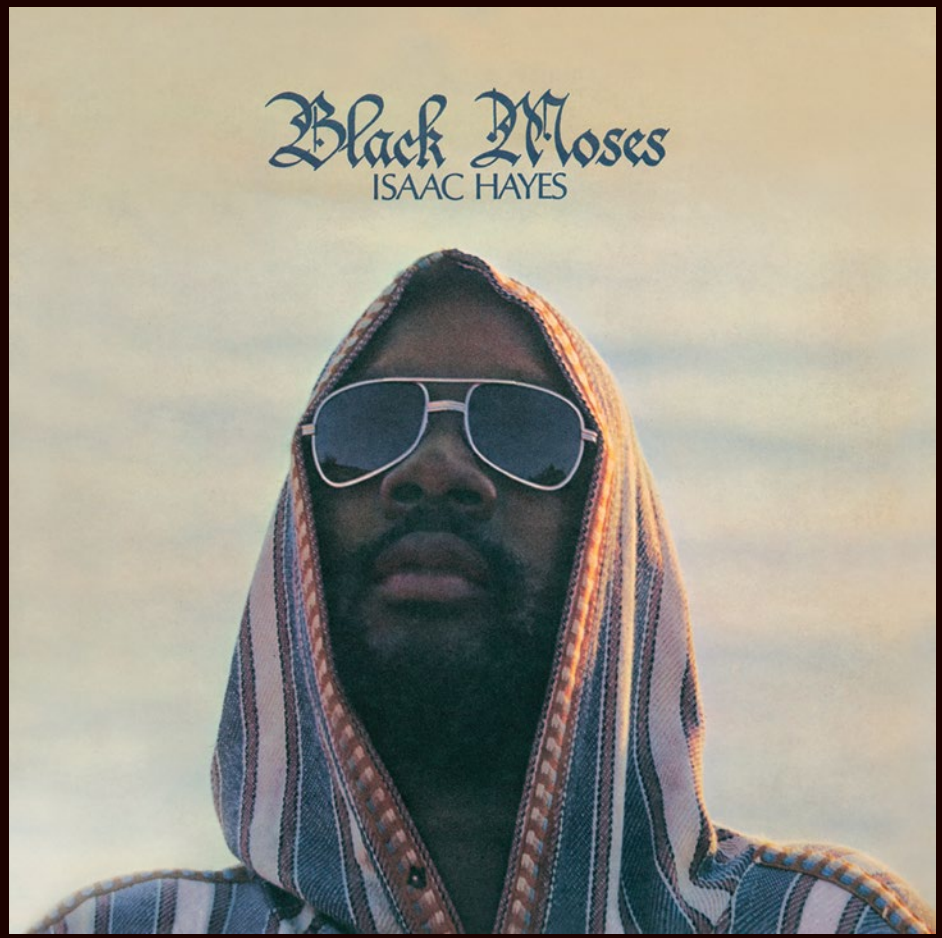
50. **Isaac Hayes** – Walk On By (12:00)
(Bacharach-David)
Produced by Al Bell, Marvell Thomas, Allen Jones
Rhythm by the Bar-Kays
Recorded at Ardent Recording Studio, Memphis, Tennessee & United Sounds Studio, Detroit, Michigan.
From Enterprise LP ENS-1001, *Hot Buttered Soul* (1969)
Released May, 1969
Single (ENA-9003, EN-0199-PL) reached #13 on the Billboard *R&B Chart and #30 on the* Billboard *Hot 100, October 25, 1969*

51. **Isaac Hayes** – I Just Don't Know What To Do With Myself (7:06)
(Bacharach-David)
Produced by Isaac Hayes
Arranged by Isaac Hayes and Dale Warren
From Enterprise LP ENS-1010, *The Isaac Hayes Movement* (1970)
Released August, 1970

52. **Isaac Hayes** – Man's Temptation (5:02)
(Curtis Mayfield)
Produced by Isaac Hayes
Arranged by Isaac Hayes and Johnny Allen
From Enterprise LP ENS-5003, *Black Moses* (1971)
Released April, 1971

53. **Isaac Hayes** – Never Gonna Give You Up (5:50)
(Butler-Gamble-Huff)
Produced by Isaac Hayes
Arranged by Isaac Hayes and Johnny Allen
From Enterprise LP ENS-5003, *Black Moses* (1971)
Released April, 1971

54. **Isaac Hayes** – Windows Of The World* (5:47)
(Bacharach-David)
Recorded Fall 1970, exact date unknown



STAX RECORDS · ENTERPRISE · VOLT · RESPECT Tell it like it is

NEWS

where everything is everything.

PUBLIC RELATIONS Stax Record Company, Ninety Eight North Avalon, Memphis, Tennessee 38104, (901) 278-3000 Telex 53-3133

UNITED PRESS INTERNATIONAL February 11, 1972

MEMPHIS - Isaac Hayes, Golden Globe winner and multi-grammy award nominee, takes possession of his new specially designed $26,000 cadillac in Memphis, Tennessee. The car which is insured by Lords of London sports a refrigerated bar, television set and 24-carat gold exterior parts including windshield wipers and custom-crafted wheels.

-end-

2/72:dp

This is The Memphis Sound

Recorded Live at Operation PUSH Black Expo, International Amphitheatre, Chicago, IL – October 1, 1972

55. **Isaac Hayes** – The Ten Commandments of Love* (4:46)
(M. Paul)

56. **Isaac Hayes** – Just Want To Make Love To You / Rock Me Baby* (3:50)
(King-Josea-Dixon)

57. **Isaac Hayes** – Stormy Monday* (3:16)
(Walker)

58. **Isaac Hayes** – I Stand Accused* (4:53)
(Butler-Butler)

59. **Isaac Hayes** – If Loving You Is Wrong (5:20)
(Banks-Hampton-Jackson)

60. **Isaac Hayes** – His Eye Is On The Sparrow (4:38)
(Martin-Gabriel)

*Previously Unreleased

"The Car"

Photo courtesy of Stax Archives

Jam Master

61. **Isaac Hayes** – Ike's Mood I (6:32)
(Isaac Hayes)
Produced by Isaac Hayes
Arranged by Isaac Hayes and Dale Warren
From Enterprise LP ENS-1014, *Isaac Hayes...To Be Continued* (1970)
Released January, 1971

62. **Isaac Hayes** – You've Made Me So Very Happy* (5:36)
(Gordy Jr. – Wilson - B. Holloway - P. Holloway)
Recorded October 19, 1970

63. **Isaac Hayes** – Black Militant's Place* (3:35)
(Isaac Hayes)
Produced by Isaac Hayes
Rhythm by the Bar-Kays and the Movement
Recorded for Enterprise LP ENS-2-5002, *Shaft* (1971)

64. **Isaac Hayes** – Ain't No Sunshine* (4:09)
(Bill Withers)
Recorded Fall, 1970

65. **Isaac Hayes** – Hung Up On My Baby* (Extended Jam) (7:31)
(Isaac Hayes)
Produced, arranged, and composed by Isaac Hayes
Rhythm by the Movement
Recorded for Enterprise LP ENS-7504, *Three Tough Guys* (1974)

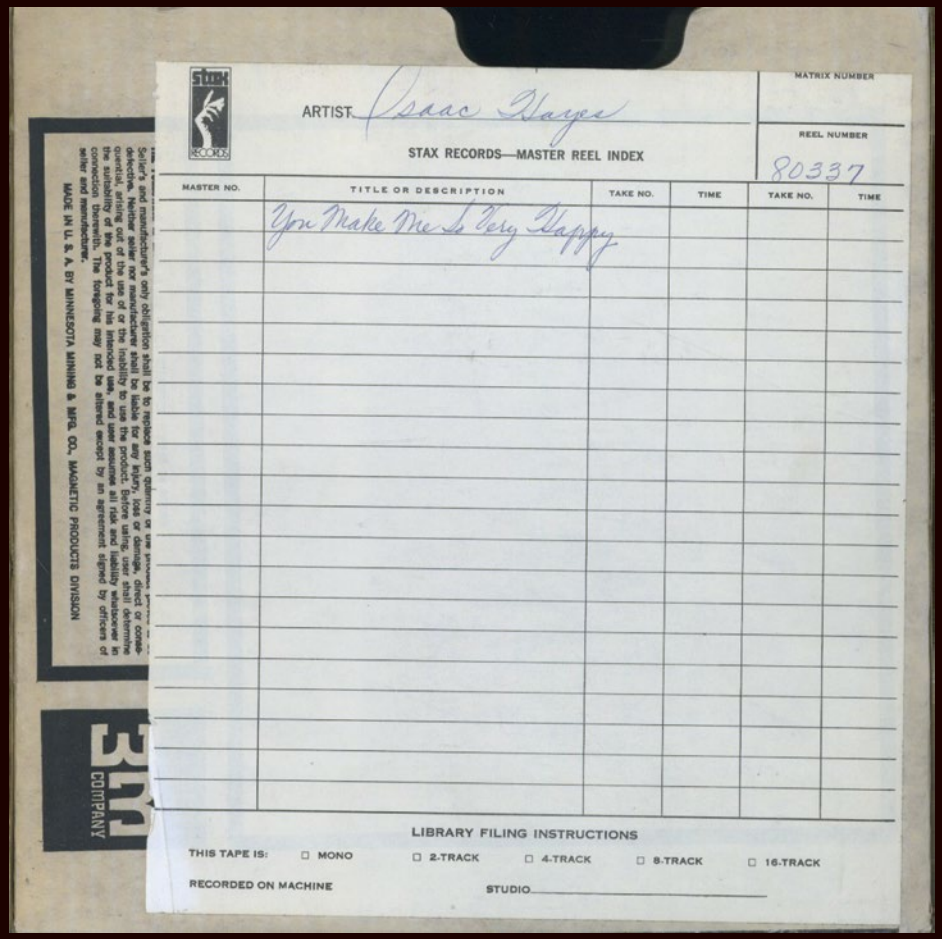
66. **Isaac Hayes** – Groove-A-Thon* (Extended Jam) (18:50)
(Isaac Hayes)
Produced by Isaac Hayes
Arranged by Isaac Hayes and Lester Snell
Rhythm by the Movement
Recorded for HBS/ABC LP ABCD-925, *Groove-A-Thon* (1976)

67. **Isaac Hayes** – Do Your Thing (Extended Jam) (33:00)
(Isaac Hayes)
Produced by Isaac Hayes
Rhythm by the Bar-Kays and the Movement
Recorded for Enterprise LP ENS-2-5002, *Shaft* (1971)
First released in its entirety as Now-Again NA5144 (2016)

*Previously Unreleased

Isaac voices his choice to DJ Bill "Butterball" Crane

Photo courtesy of Stax Archives



Isaac Hayes toasts the Sons of Shaft, the Bar-Kays: James Alexander, Winston Stewart, Larry Dodson and Harvey Henderson

THE MUSICIANS

Isaac Hayes:
Keys, vibes, alto saxophone, xylophone, vocals, bongos, timpani

Presenting Isaac Hayes
Isaac Hayes: piano, vocals
Donald "Duck" Dunn: bass
Al Jackson Jr.: drums

Hot Buttered Soul, To Be Continued...,
and ***The Isaac Hayes Movement***

The Bar-Kays:
James Alexander: bass; Willie Hall: drums; Marvell Thomas: keyboards; Michael Toles: guitar

Hot, Buttered & Soul:
Pat Lewis: vocals, arrangement; Diane Lewis: vocals; Rose Williams: vocals

The Memphis Horns (*To Be Continued...*)

The Memphis Symphony Orchestra (*To Be Continued...*)

Black Moses, Shaft, Joy, Truck Turner,
and ***Three Tough Guys***

The Movement:
James Alexander: bass; Mickey Gregory: trumpet; Willie Hall: drums; Ronald Hudson: bass; Gary Jones: percussion; Sidney Kirk: keyboards; William Murphy: bass; Floyd Newman: saxophone; Charles "Skip" Pitts: guitar; Lester Snell: keyboards; William Taylor: trumpet; Michael Toles: guitar; Tommy Williams: saxophone, flute

Hot, Buttered & Soul:
Pat Lewis: vocals, arrangement; Diane Lewis: vocals; Rose Williams: vocals

The Memphis Strings

The Memphis Horns

Groove-A-Thon

The Movement:
James Alexander: bass; Mickey Gregory: trumpet; Willie Hall: drums; Ronald Hudson: bass; Gary Jones: percussion; Sidney Kirk: keyboards; William Murphy: bass; Floyd Newman: saxophone; Charles "Skip" Pitts: guitar; Lester Snell: keyboards; William Taylor: trumpet; Michael Toles: guitar; Tommy Williams: saxophone, flute

Hot Buttered Soul Unlimited:
Pat Lewis: vocals, arrangement; Diane Lewis: vocals; Barbara McCoy: vocals; Rose Williams: vocals

THE ARRANGERS

Hot Buttered Soul
Johnny Allen, except "Walk On By": Dale Warren

To Be Continued...
Dale Warren

The Isaac Hayes Movement
Isaac Hayes and Dale Warren

Black Moses
Isaac Hayes and Johnny Allen, except "(They Long To Be) Close To You" and "Going In Circles": Isaac Hayes and Dale Warren

Shaft
Isaac Hayes and Johnny Allen, except "Walk From Reggio's": Isaac Hayes and JJ Johnson

Joy
Johnny Allen

Three Tough Guys
Isaac Hayes

Truck Turner
Johnny Allen

Groove-A-Thon
Isaac Hayes and Lester Snell

Photo courtesy of **Stax Archives**

Wayne Jackson, Andrew Love and Joe Arnold (seated) run it down with Isaac Hayes and David Porter

CREDITS

Compilation Produced by **Joe McEwen**

Co-Producers: **Ryan Wilson** and **Chris Clough**

Executive Producer: **Sig Sigworth**

Project Assistance: **Mason Williams**

Art Direction and Design: **Rachel Gutek**

Editorial: **Ryan Jebavy**

Cover photo: **Courtesy of Stax Museum of American Soul Music**

Isaac baby photo (page 1): **Courtesy of the Isaac Hayes Family Collection**

Previously unreleased material mixed for release by **Seth Presant** at **The Village**, **West Los Angeles,**
"Do Your Thing" (Extended Jam) mixed by **Dave Cooley** at **Elysian Masters**

Compilation Mastering: **Paul Blakemore**

Hall of Fame Contributors: **Jim Stewart, Deanie Parker**, **Sam Moore**, **Floyd Newman** and **Mickey Gregory**

I Thank You: **Isaac Hayes III**, **Joyce Moore**, **Bill Belmont**, **Brian Schuman**, **Maureen Bacon**, **Gregg Geller**,
Roger Armstrong, **Mark Pinkus**, **Bill Carrier Jr**, **Eothen Alapatt**, **Emile Haynie**, **Bruce Watson**;
Lori Stewart and **all at the Stax Museum including Jeff Kolath**, **Jennifer Campbell** and **Tim Sampson.**

Facilitator in Chief: **Michele Smith**

Soul Man: **Isaac Hayes**

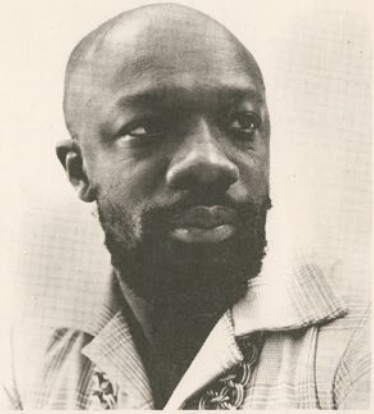
Disc 1: Tracks 3-5, 7-11, 13-16, and 19-22 produced under license from Rhino Entertainment Company, a Warner Music Group Company;
Track 6 ℗ 1965 Frisco Records. Licensed from Ace Records Ltd.
Track 12 ℗ 1966 Capitol Records, Courtesy of Capitol Records under license from Universal Music Enterprises;
Charlie Rich appears courtesy of Hi Records and Fat Possum Records.
OSCAR® statuette p.29 and p.35 © A.M.P.A.S.®

This compilation ℗ & © 2017 Craft Recordings, a division of Concord Music Group, Inc. 100 N. Crescent Drive, Beverly Hills, CA 90210. All Rights Reserved.
Unauthorized duplication is a violation of applicable laws.

Mark Your Calendar

Nov. 21st, 1969

Nov. 21st



Nov. 21st

Isaac Hayes

"Hot Buttered Soul"

Will Headline a Star-Studded Show for the Needy

"Give a Damn Extravaganza"

★ Along with Memphis' Top Stars ★

Bar-Kays Revue
Short-Cuts
Soul Children
The Emotions
Ollie & The Nightingales